

## “INFLUENCE OF HEREDITY ON ARTISANS SKILLS”

**Dr. KIRTI TEWARI & SHRUTI TRIPATHI (TIWARI)**

*Department of Clothing & Textiles, Government Maharani Laxshami Bai Girls College,  
Devi Ahliya Vishawvidhlaya, Indore, India*

### ABSTRACT

*The element of craft and art within Indian Handlooms makes it a possible industry for the upper sections of national and international markets. Handloom industry continues to be catering entirely into the national market and inexpensive markets, in addition to value added exports in the global markets and are playing a very important part owing to its own crucial functionality for the distinctive quality of merchandise mainly either of cotton or silk fibers with sufficient aristocracy. Handloom is exceptional in its versatility and flexibility, allowing experimentation and encouraging invention. Nonetheless, in today's context of globalization and rapid technological advancements, handloom industry is beset with several challenges along with the handloom goods are being reproduced on power looms at substantially lower cost.*

*There's a need to strengthen the business given the employment potential and promote demand for handloom goods. (The Sari: History, Pattern, Design, Strategy by Linda Lynton, 1995) Consequently product diversification through invention is quite much necessary for the survival of the rich cultural heritage of India. Innovative and innovative designs could be made on handloom cotton cloth by embracing different innovative approaches without requiring expensive infrastructure to make fancy influence on the handloom goods for its ever changing style marketplace.*

**KEYWORDS:** Maheshwari-Fabric, Heredity Influence, Working Strategy, Skills, Life style, Global Scenario, Awareness, Design Programs, Tradition, Potential, Latest Trends, Designs, Motifs, Handloom Sector & Risk

Original Article

**Received:** Jun 20, 2019; **Accepted:** Jul 10, 2019; **Published:** Aug 21, 2019; **Paper Id.:** IJTFTAUG20193

### INTRODUCTION

Heredity is the passing of traits to offspring (in the ancestors or parent). This is the procedure in which an offspring cell or organism develops or becomes conducive to the features of its parent organism or cell. Through heredity, variants can collect and cause some species to evolve.

For centuries, production activity in rural India was completed exclusively by hereditary artisanal castes jumped to the dominant agricultural castes by conventional ties. This reciprocal arrangement between artisanal castes and also the wider village community to its source of products and services was called the jajmani system. It existed during the subcontinent, though it was clearly developed in certain regions like Maharashtra than others like Bengal. People who provided the goods or services were the purjans, and their spouses were the jajmans. The purjans' clientele turned into their jajmans. The jajmani system has been rather flexible since it combined characteristics of subsistence and merchandise manufacturing. According to research of nineteenth-century Maharashtra and Gujarat, scholars' arrived at the conclusion that at the jajmani system was comprised mainly those sorts of work of their community artisans that were directly complementary to agricultural production. However, other products were produced by the very same artisans to get another piece payment.

A financial rationale for the incidence of the system appears to have become the safety it provided during times of scarcity recurrent famines. For Example, it was observed, People who, like the weavers from the Surat area throughout the 1630's famine, abandoned the comparatively secure shelter of their rural community to make more top-of-mind to the Current Market, were among the very first to perish of starvation if food became scarce. The activity of the artisans wasn't proposed on lines that were aggressive towards commodity manufacturing, but towards keeping up the community life of their village as a whole.

In times of scarcity, it supplied that a buffer, absent in the case of money transactions between customer and manufacturer (SRUTI, 1995 & Designer Meet Artisan, UNISCO, 2005). The breakdown of the system in areas of India has contributed to connections between manufacturer and consumer and also to changes in the comprehension of the requirements of urban, equally semi-rural and this community area.

## **CONTEMPORARY REALITIES AT THE MACRO LEVEL**

### **The Crafts Sector\***

A problem which should precede all conversation about 'intervention' from the Indian 'craft industry' is the recognition that craft's isn't a homogeneous cultural and social action or thing, and can't be treated as such, particularly for purposes of intervention.

### **Cultural Diversity**

Handicrafts and their regional setting are really intricate. The number is tremendous, and artisans use materials as diverse as wood, metal, clay, paper, glass, grass, reed, leather, and fabrics, together with huge regional and individual variations within each category of specialty. There are a large number of attributes and situations, processes and materials, contexts and regional variants, each requiring a particular imaginative strategy.

### **Coexistence**

Equally important when speaking about crafts, craft manufacturing and intervention is the need to comprehend the presence and concurrent coexistence in India of isolated human household units, craft clusters, home/cottage businesses, and small and medium scale businesses.

### **Migration to Urban Centers**

In the Indian context, issues regarding the migration of rural labor to urban centers, unemployment and disguised unemployment are crucial when seeing the demand for interventions, as artisanal manufacturing cannot be separated from modern financial difficulties if sustainable inputs need to be provided. Propelled by reduction of markets, reduction of ability, or even the inability to supply what the market demands, rural artisans have undertaken large scale migration into urban centers seeking low and unskilled labor.

### **Crises in Indian Crafts**

"The catastrophe of conventional craft" at India is in many ways a catastrophe of significance given the practice of industrialization and modernity sweeping across the nation, craft is fighting to get a location -- and cost -- for itself. What compounds the catastrophe is that "craft" means different things to different folks, and thus connotes different catastrophe. Thus, any solution must account for these measurements simultaneously, and that's possibly why no one imitative to encourage or revitalize craft has triumphed completely." (Arvind Lodha -- 2003)

### **Disappearing Markets is one of the Most Pressing Issues Facing Indian Crafts**

There's been a change in customer decision from products to merchandise. Articles made from conventional vegetable-tanned leather are cut out by that produced from chrome leather hand-woven cotton cloths have dropped out into mill-made synthetic fabrics; vinyl, china and glassware have wiped out that the marketplace for earthenware. To some degree, this is a result of a greater assortment of goods available on the current market, resulting in the decreasing of the market share of artisanal merchandise.

### **Some Reasons for the Declining Market for Artisanal Goods**

- Marketing and marketing strategies employed. Such plans are based on budgets which run into millions of rupees, which are inconceivable for the artisanal sector.
- The economies of scale intrinsic to the mill industry end in the mass production of products of uniform quality at prices with which artisanal goods can't compete readily.
- Advantages, fiscal incentives, and relief bundle are extended to promote the sector to prepare businesses. In contrast, very little can be found to the artisanal sector.
- Access to infrastructure material and raw is extended into the industry. That is in stark contrast to the treatment accorded the artisanal sector, in which polls have revealed that the significant handicaps faced by artisans are insufficient funds to buy top quality materials in bulk, lack of raw materials, and also lack of infrastructure in the means of workforce, power and storage area. People are inhibited by not having electricity from updating their technology, and from in-vesting in equipment and tools.
- The preoccupation with the small but rewarding urban and export markets has diverted Resources and Energies which could other-wise happen to be spent in building up sustainable and local markets for artisanal goods.

### **Technological Obsolescence**

Technological improvement has been mostly oriented towards modernization and the coordinated factory industry. Modern technology has allowed machines to mimic the most complex designs which were formerly the exclusive domain of artisans, developed and perfected over centuries and passed down from generation to generation. The failure to develop technologies appropriate to the artisanal sector is a result of our dependence on Western technologies, which are essentially capital intensive. The lack of investment in indigenous technological research and development (R&D) has only aggravated the problem.

### **Crisis of Livelihood**

“An artesian is a manufacturer of an item that's handmade and entails a skill which isn't a part of a mechanical series production. An artesian is a manufacturer working together with his hands. Artesian are individuals who craft things / products or supply solutions, of both decorative and functional value, with their palms and conventional implements/ tools" (SRUTI -- 1995)

“An artesian has attributes of two kinds, essential and incidental”. Only an individual who displays all the essential attributes is considered an artesian –

The Key

She or he makes /, and goods or supplies services.

She or he uses his or her abilities and labor.

She or he makes products and offers services that use conventional skills, that is, skills which have been historically related to a certain artisanal activity though they might have been adapted over the years of evolving technologies, substances and goods.

The incidental

He / She's self an individual enjoys the manufacturer of the entire, or his or her labor upon which it's established, added to the substance

He / She functions individually, or at a house hold level.” (SRUTI –1995)

### **Crisis of Viability**

By and large, traditional crafts are completely marginalized by more affordable and more appealing mass-produced substitutes in the contemporary industrial/market version. The very rare cases of authentic crafts locating an audience that's eager to pay a workable (read` large`) cost for these are largely restricted to art galleries, museums and stalls. Sometimes, the formal component of craft stays popular, but that has led to a serious reduction in workmanship/quality so, as to stay appealing to audiences seeking to purchase, also it's been appropriated by non-authentic procedures of production and manufacture (for instance, Chinese replicas of traditional Indian antiques which have flooded the markets in much lower costs).

### **Crisis of Valuing Craft as Cultural Wealth**

When a craft expires, it's not just the artisans and their company that expires; with additionally, it dies a whole history, a cultural identity, a heritage, a heritage.

This is a fundamental area of concern for all those involved in this business, in other words, the requirement to mine this wealth in an equitable and accountable manner, and feed it back into the mainstream in addition to the neighborhood (sourced from meeting with Lodya, 2003).

### **OBJECTIVES**

- To study the experience of an artisan in the field.
- To study the no. of generations involved in the field of craft.
- To understand the level of awareness of latest trends before being trained in design program.
- To understand the experience about inherited profession.
- To understand an artisans pattern of working.

### **METHODOLOGY**

A study design was intended. To acquire complete and accurate information the meeting was scheduled and participatory monitoring techniques were also undertaken. The information was gathered with the support of questioner and interview combined with monitoring approach. The consisted of open and closed ended questions. The questions dealt

with demographic information, various age classes and artisans. A multi trip, interview procedure has been implemented together with photographic proof for the assortment of data that was authentic. The sample size included of 25 people from every craft, Maheshwar for instance, Bagh to get bagh printing, Bhairavghar for batik, Neemach to get Dabu printing.

## RESULT AND DISCUSSIONS

### A Reassessment

The need is enormous. Layout can't remain isolated. Design interventions need to grapple with the research queries just as much, or more, than they must seek out formats that are meaningful for intervention and interaction.

Ashoke, Chatterjee raises some important points in this respect: 'Where we where are we going with this issue decade and today? What have we heard? How can we balance the losses of the previous fifty decades and the profits? These questions require answers.'

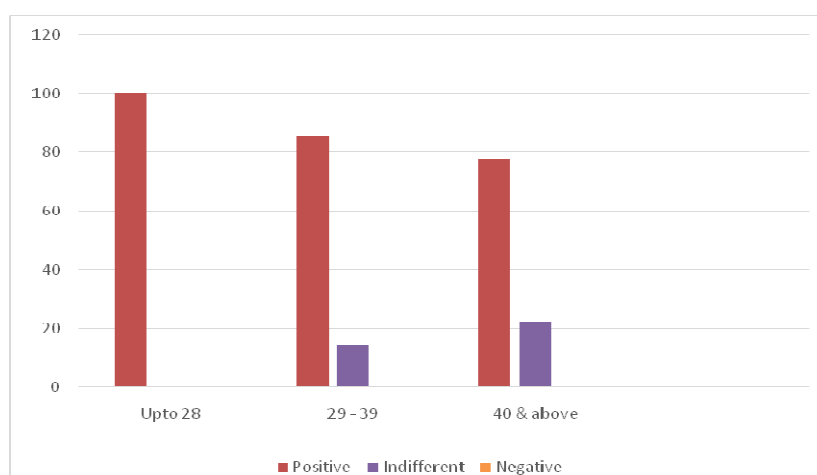
Given the power of domestic and international economic trends, it's time to rethink the part of the artisanal industry from the Indian market, and set it on the federal agenda, in the event, as the tendencies Indicate, this industry can only live in pockets, and then the country's resources will be spent In Identifying and strengthening those pockets. To the extent that this leads to large numbers of artisans out pockets' unemployment, there is a federal initiative required to reorient their skis and rehabilitate them. For art are still important resources that may not be jettisoned as fat. - (SRUTI, 1995)( Designer Meet Artisan, UNISCO,2005)

For the present study, a questionnaire had been filled by the artesian or craftsmen of Rehwa (Maheshwar), Bagh, Bhairavghar and Dabu prints. Description of the orientation program organized by investigator is as follows

### ANALYSIS OF QUESTIONERE

It is evident from the study that the **artisans of Age group – 25yrs – 40 yrs had shown their positive approach towards the experimentation**, and had given maximum participation.

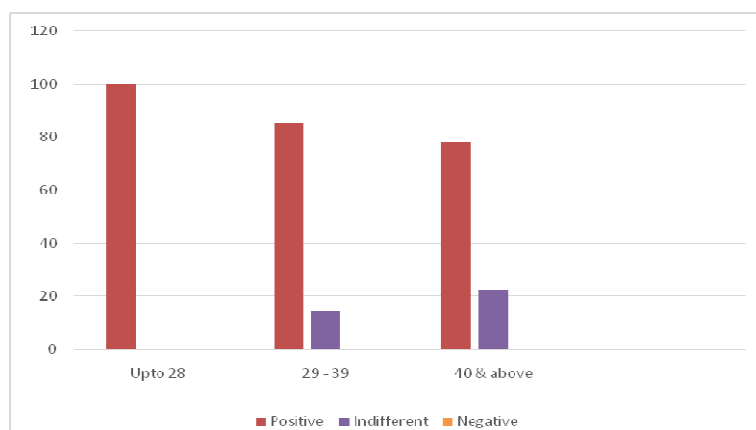
### PRE-TRAINING FUTURISTIC APPROACH\_AGE



**Figure 1: Pre-Training Futuristic Approach\_Age Maheshwar**

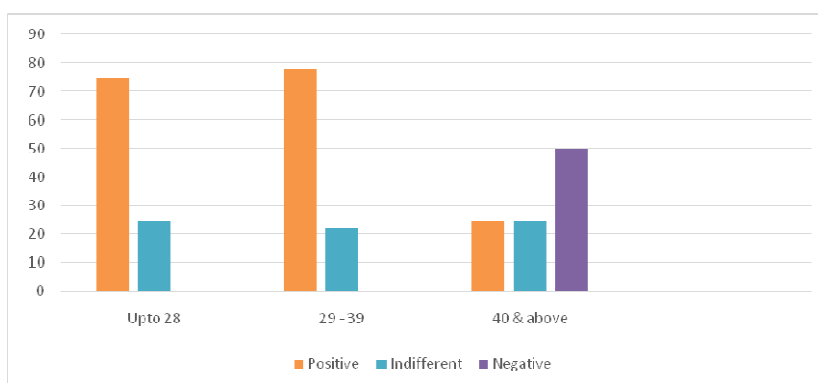
The results of respondents from Maheshwar printing, with different age category had different perception of artesian regarding futuristic approach. All the respondents with age up to 28 years perceived the interaction as positive. In

the second age category 75% of the respondents mentioned as positive, 25% as indifferent. Respondents with age of 40 & above 38.9% said positive, 44.4% said indifferent and 16.7% perceived negative interaction regarding this aspect.



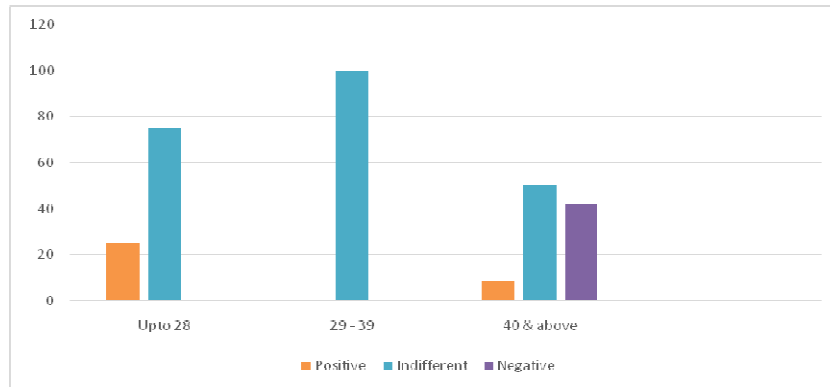
**Figure 2: Pre-Training Futuristic Approach Age Bagh**

Though the results of respondents from Bagh are - 77.8% of respondents with age up to 28 years perceived the interaction as positive. However, 22.2% of the respondent mentioned indifferent. In the second age category 57.1% of the respondents mentioned as positive, 28.6% as indifferent and 14.3 as negative. Respondents with age of 40 & above 11.1% said positive, 66.7% said indifferent and 22.2% perceived negative interaction regarding this aspect.



**Figure 3: Pre Training Futuristic Approach Age: Bhairavghar**

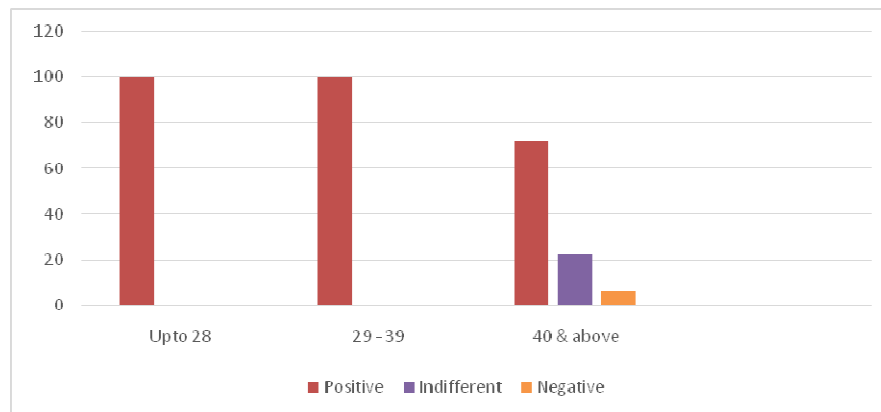
Respondents from Bhairavgarh had different perception of artesian regarding futuristic approach. 50% of respondents with age up to 28 years perceived the interaction as positive. However, 50% of the respondent mentioned indifferent. In the second age category 55.6% of the respondents mentioned as positive, 44.4% as indifferent. Respondents with age of 40 & above 25% said positive, 25% said indifferent and 50% perceived negative interaction regarding this aspect.



**Figure 4: Pre-Training Futuristic Approach Age: Dabu**

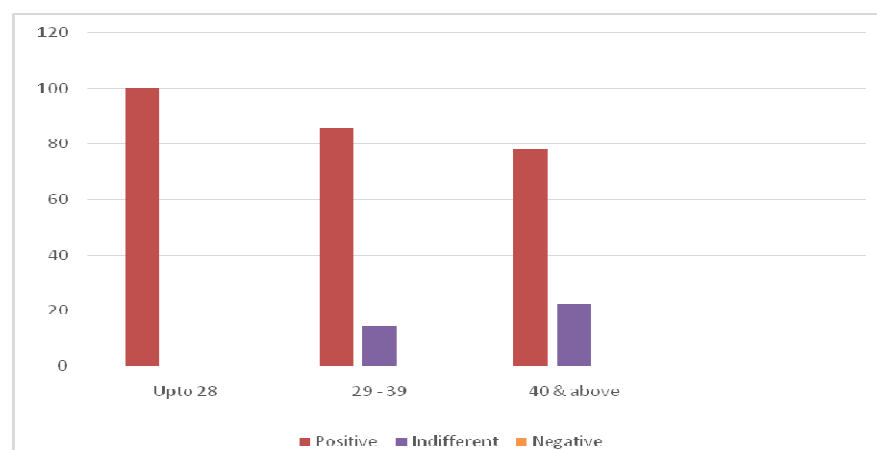
Whereas the respondents from Tarapur with age up to 28 years perceived the interaction as positive. In the second age category 66.7% of the respondents mentioned as indifferent and 33.3% said negative. Respondents with age of 40 & above 50% said indifferent and 50% perceived negative interaction regarding this aspect.

#### POST TRAINING FUTURISTIC APPROACH AGE



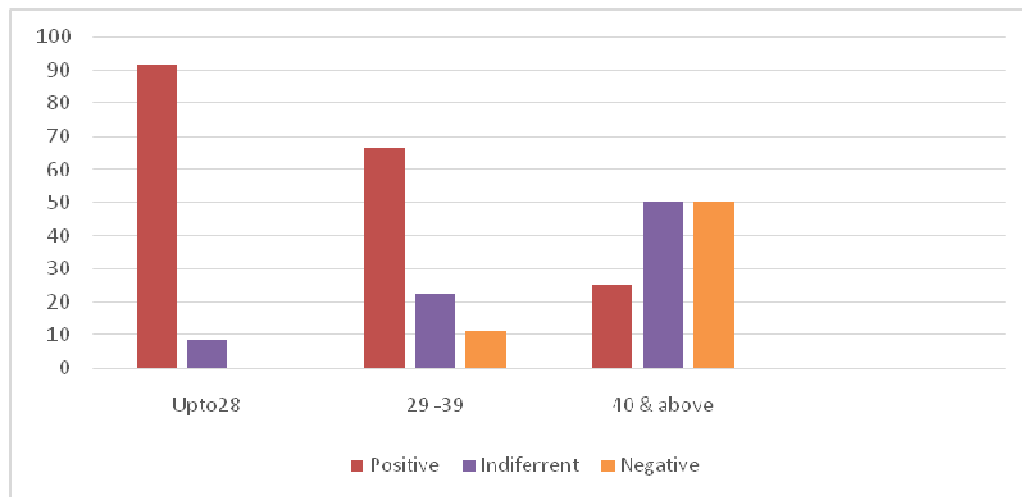
**Figure 5: Post Training Futuristic Approach Age: Maheshwar**

The results of respondents from Maheshwar printing, with different age category had different perception of artisans regarding futuristic approach. 100% respondents with age up to 28 years perceived the interaction as positive. In the second age category also all the respondents mentioned as positive. Respondents with age of 40 & above 72.2% said positive, 22.2% said indifferent and 5.6% perceived negative interaction regarding this aspect.



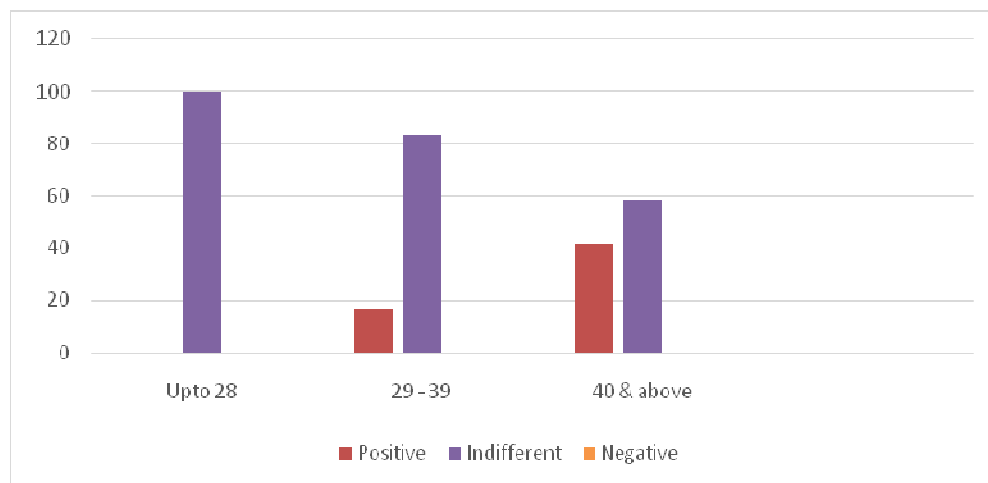
**Figure 6: Post Training Futuristic Approach Age: Bagh**

Whereas the results of respondents from Bagh with age up to 28 years perceived the interaction as positive, 20.5% as indifferent and 4.5% as negative. In the second age category 65.9% of the respondents mentioned as positive and 29.1% as indifferent and 5.0% as negative. Respondents with age of 40 & above 25.6% said positive and 69.4% said indifferent and 5% as negative.



**Figure 7: Post Training Futuristic Approach Age: Bhairavghar**

Respondents of post-training program from Bhairavgarh had different perception of artesian regarding futuristic approach. 91.7% of respondents with age up to 28 years perceived the interaction as positive. However, 8.3% of the respondent mentioned indifferent. In the second age category 66.7% of the respondents mentioned as positive, 22.2% as indifferent and 11.1% as negative. Respondents with age of 40 & above 25% said positive, 50% said indifferent and 25% perceived negative interaction regarding this aspect.



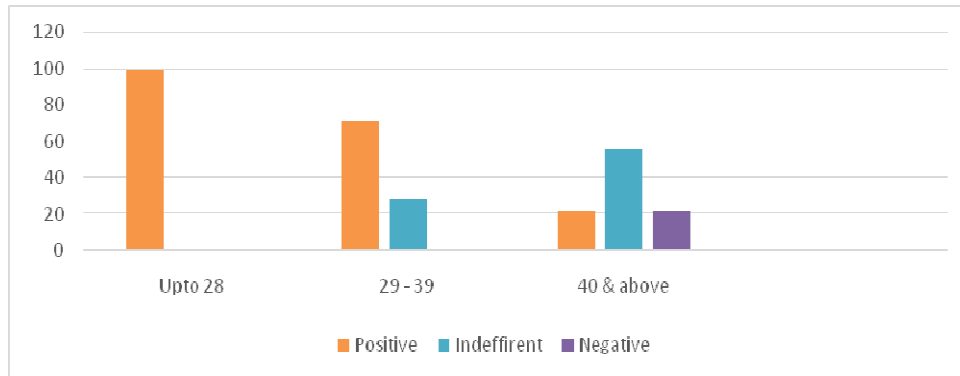
**Figure 8: Post Training Futuristic Approach Age: Dabu**

The results of respondents from Dabu (Tarapur) regarding futuristic approach with age up to 28 years perceived the interaction as indifferent. In the second age category 83.3% of the respondents mentioned as indifferent and 16.7% said positive. Respondents with age of 40 & above 58.3% said indifferent and 41.7% perceived positive interaction regarding this aspect.



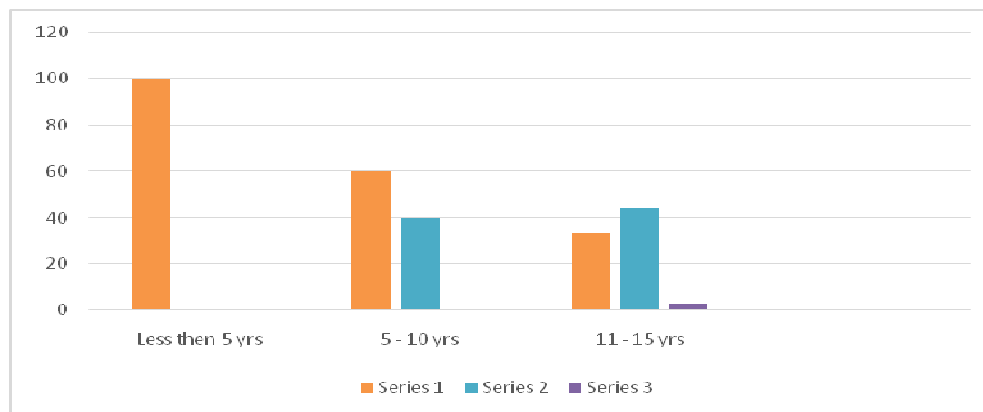
The study reveals that the **artisans (Age group – 40 yrs – 50 yrs& above 50 yrs)** are **rigid** in their attitude towards the design orientation program.

#### PRE TRAINING EXPERIENCE ABOUT DESIGN PROGRAM AGE WITH WORK EXPERIENCE



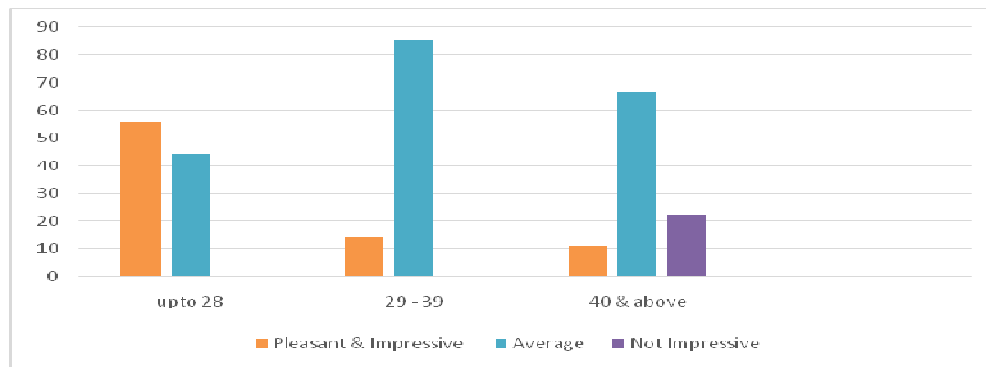
**Figure 9: Pre Training Experience About Design Program: Maheshwar**

The results of respondents from Maheshwar printing, with different age category had different perception regarding experience about the design programs. All the respondents with age up to 28 years perceived pleasant & impressive. In the second age category 25% of the respondents mentioned as average-no remarkable achievement, 75% as pleasant and impressive and none of them mentioned not impressive. 27.8% of the respondent mentioned as pleasant and impressive with age of 40 & above 50% said average-no remarkable achievement and 22.2% perceived not impressive in this regard.



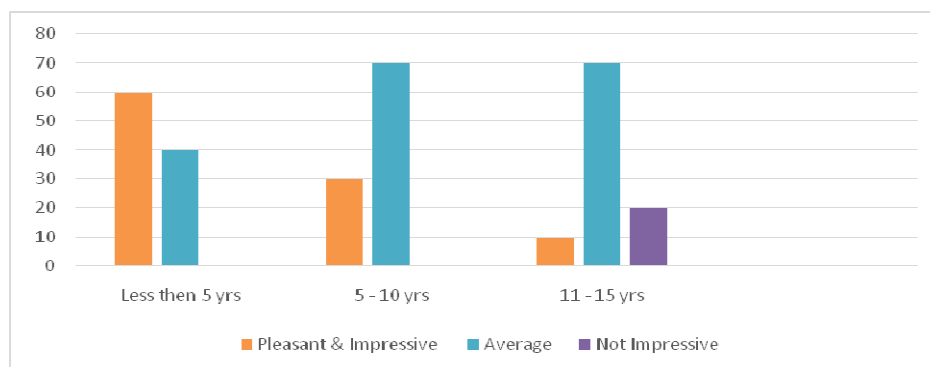
**Figure 10: Pre Training Experience About Design Program: Maheshwar**

The results of respondents from Maheshwar printing, with different experience category had different perception regarding experience about the design programs. All the respondents with experience less than 5 years perceived peasant and impressive. In the second experience category 40% of the respondents mentioned as average-no remarkable achievement, 60% mentioned pleasant and impressive. Respondents with experience 11-15 years, 44.4% said average-no remarkable achievement and 22.2% perceived not impressive in this regard.



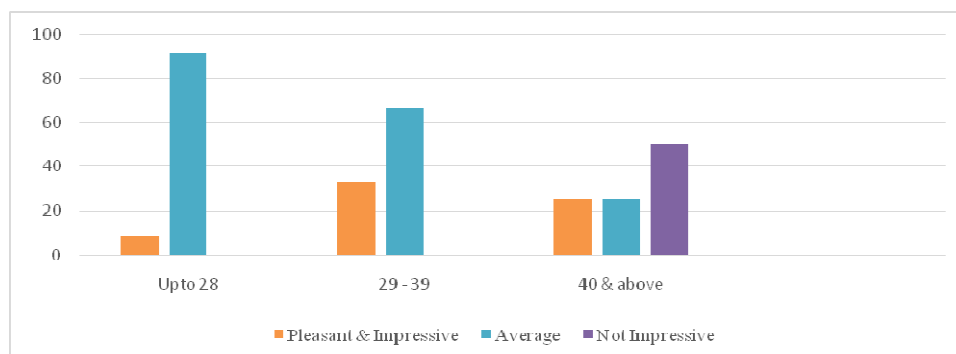
**Figure 11: Pre Training Experience About Design Program: Bagh**

The respondents from Bagh shared their views regarding experience about the design programs. 44.4% of respondents with age up to 28 years perceived average-no remarkable achievement. However, 55.6% of the respondent mentioned pleasant & impressive. In the second age category 85.7% of the respondents mentioned as average-no remarkable achievement, 14.3% as pleasant and impressive and none of them mentioned not impressive. 11.1% of the respondent mentioned as pleasant and impressive with age of 40 & above 66.7% said average-no remarkable achievement and 22.2% perceived not impressive in this regard.



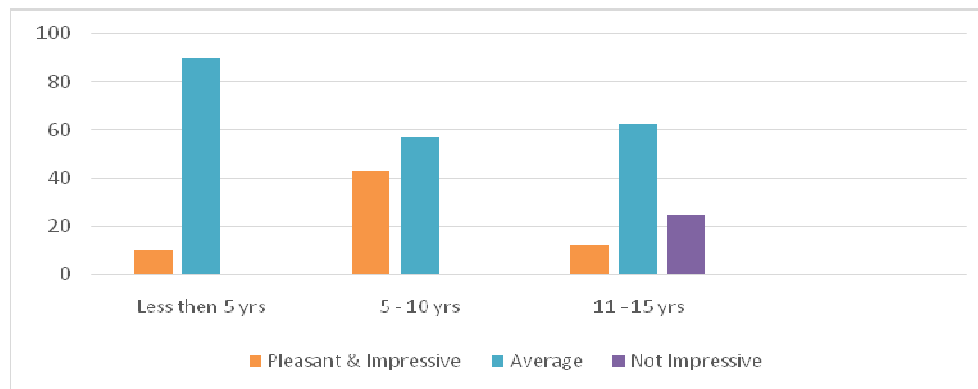
**Figure 12: Pre Training Experience About Design Program: Bagh**

Respondents from Bagh, with different experience category had different perception regarding experience about the design programs. About 40% of the respondents with experience less than 5 years perceived average-no remarkable achievement. In the second experience category 70% of the respondents mentioned as average-no remarkable achievement. Respondents with experience 11-15 years, 70% said average-no remarkable achievement and 20% perceived not impressive in this regard.



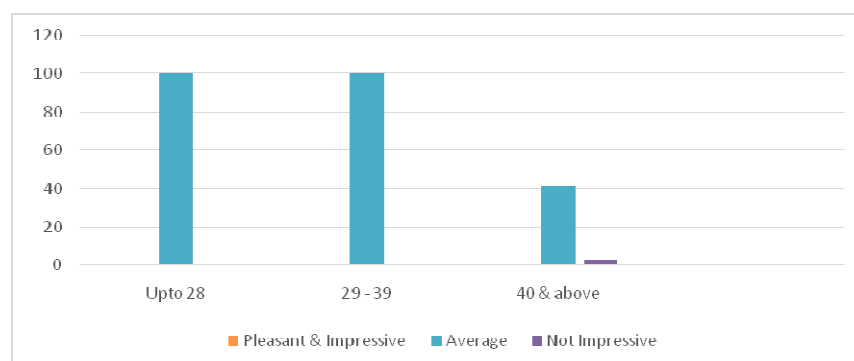
**Figure 13: Pre Training Experience About Design Program: Bhairavghar**

The results of respondents from Bhairavghar had different perception regarding experience about the design programs. 91.7% of respondents with age up to 28 years perceived average-no remarkable achievement. However, 8.3% of the respondent mentioned pleasant & impressive. In the second age category 66.7% of the respondents mentioned as average-no remarkable achievement, 23.3% as pleasant and impressive and none of them mentioned not impressive. 25% of the respondent mentioned as pleasant and impressive with age of 40 & above 25% said average-no remarkable achievement and 50% perceived not impressive in this regard.



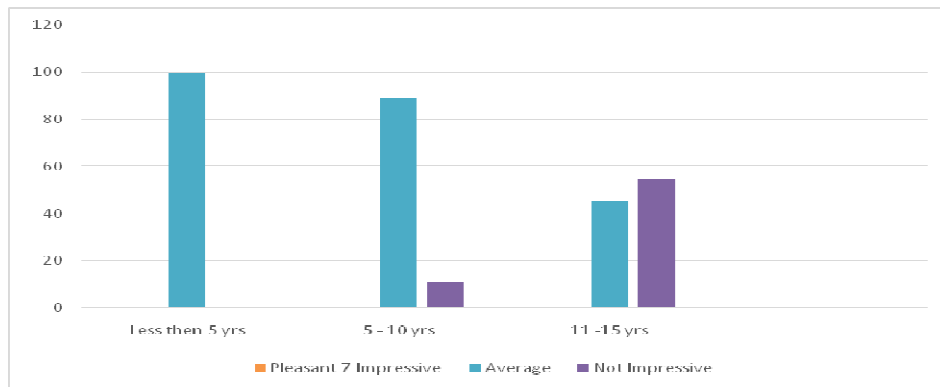
**Figure 14: Pre Training Experience About Design Program: Bhairavghar**

Whereas the results of respondent's pre-training program from Bhairavgarh, had shared their experience about the design programs. 90% of respondent's carrying less than 5 years experience perceived average-no remarkable achievement. However, 10% of the respondent mentioned pleasant & impressive. In the second experience category 57.1% of the respondents mentioned as average-no remarkable achievement, 42.9% as pleasant and impressive and none of them mentioned not impressive. 12.5% of the respondent mentioned as pleasant and impressive with experience 11-15 years 62.5% said average-no remarkable achievement and 25% perceived not impressive in this regard.



**Figure 15: Pre Training Program Experience About Design Program: Dabu**

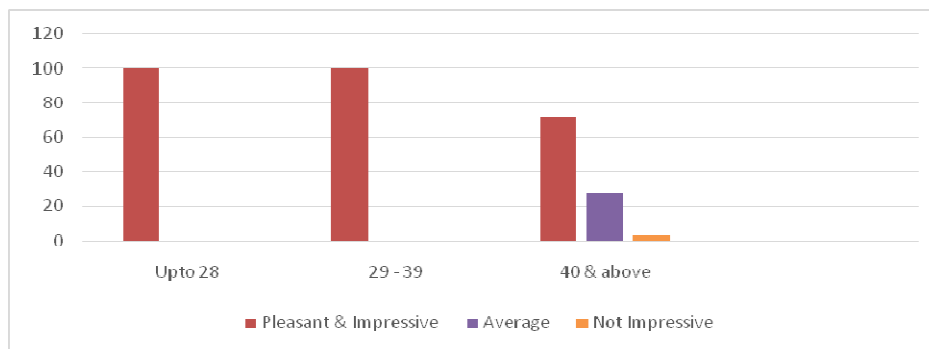
The results from Tarapur had different perception regarding experience about the design programs. All the respondents with age up to 28 years perceived average-no remarkable achievement. In the second age category also all the respondents mentioned as average-no remarkable achievement. Respondents with age of 40 & above 41.7% said average-no remarkable achievement and 58.3% perceived not impressive in this regard.



**Figure 16: Pre Training Experience About Design Program: Dabu**

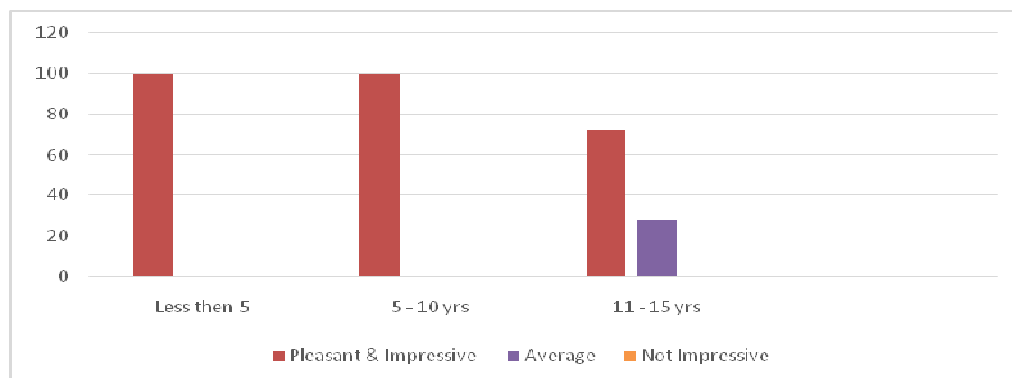
Respondents from Tarapur shared their views regarding experience about the design programs that all the respondents with experience less than 5 years perceived average-no remarkable achievement. In the second experience category 88.9% of the respondents mentioned as average-no remarkable achievement. Respondents with experience 11-15 years, 45.5% said average-no remarkable achievement and 54.5% perceived not impressive in this regard.

#### POST TRAINING EXPERIENCE ABOUT DESIGN PROGRAM AGE WITH WORK EXPERIENCE



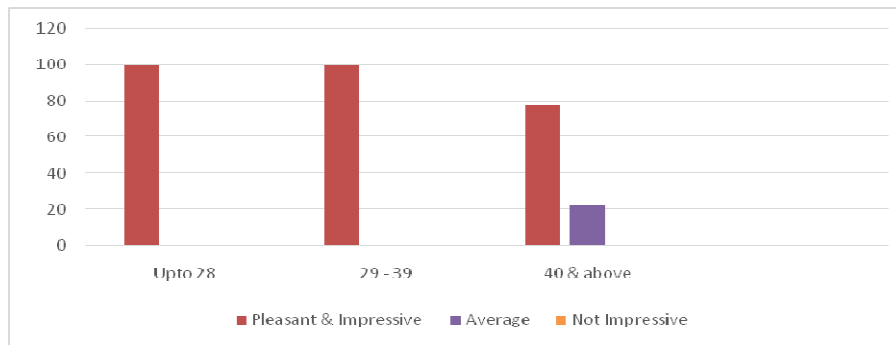
**Figure 17: Post Training Experience About Design Program: Maheshwar**

The results of respondents post-training from Maheshwar printing, with different age category had different perception regarding experience about the design programs. All the respondents with age up to 28 years perceived pleasant & impressive. In the second age category also all the respondents mentioned as pleasant and impressive. About 72.2% of the respondent mentioned as pleasant and impressive with age of 40 & above and 27.8% said average-no remarkable achievement.



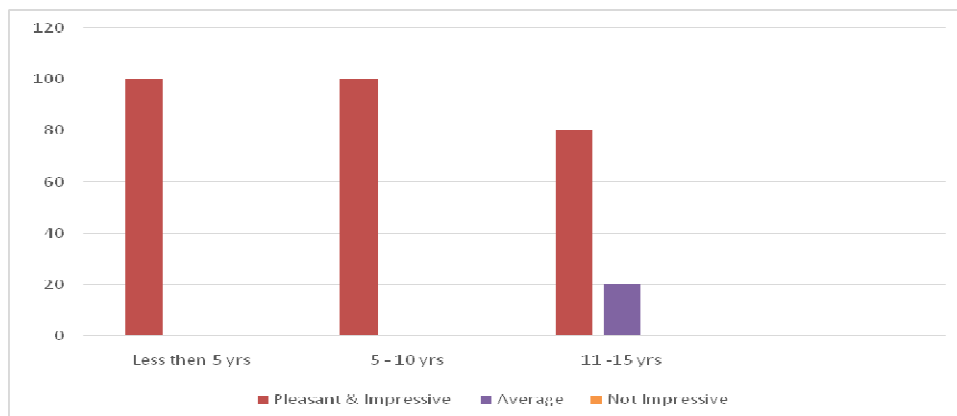
**Figure 18: Post Training Experience About Design Program: Maheshwar**

The results of respondents from Maheshwar post training program, with different experience category had different perception regarding experience about the design programs. All the respondents with experience less than 5 years perceived pleasant and impressive. In the second experience category also all the respondents mentioned as pleasant and impressive. Respondents with experience 11-15 years, 72.2% said pleasant and impressive and 27.8% perceived average-no remarkable achievement in this regard.



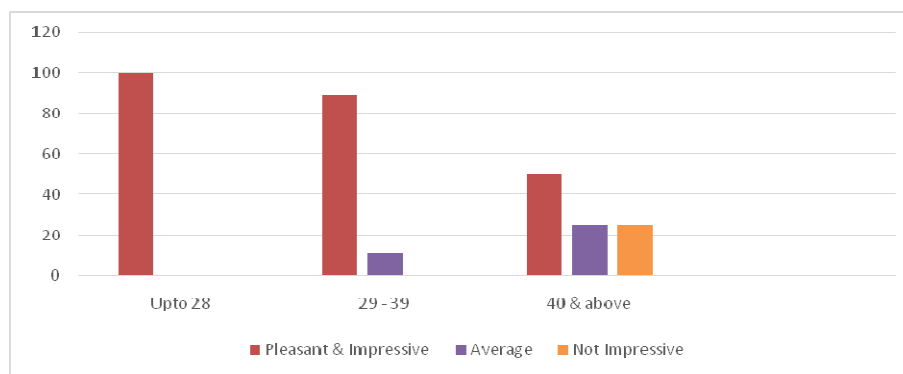
**Figure 19: Post Training Experience About Design Program: Bagh**

Whereas the results of respondents from Bagh printing, with different age category had different perception regarding experience about the design programs. All the respondents with age up to 28 years perceived pleasant & impressive. In the second age category also all the respondents mentioned as pleasant and impressive. 77.8% of the respondent mentioned as pleasant and impressive with age of 40 & above 22.2% said average-no remarkable achievement in this regard.



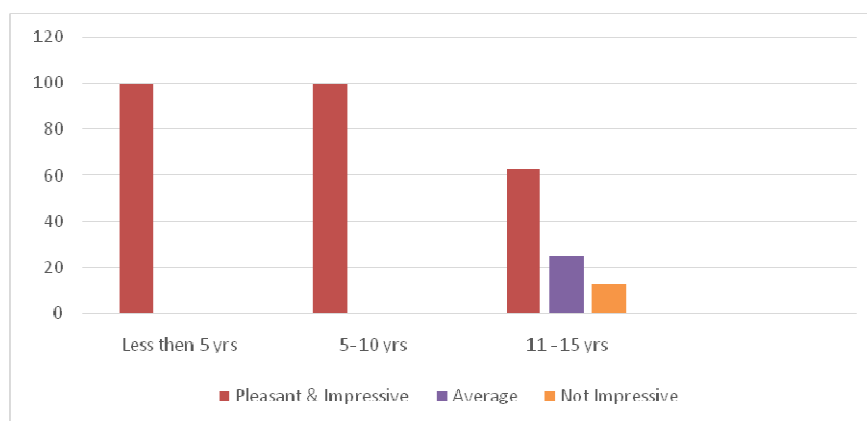
**Figure 20: Post Training Experience About Design Program: Bagh**

The results of respondents from Bagh, regarding experience about the design programs are that all the respondents with experience less than 5 years perceived pleasant and impressive. In the second experience category also all the respondents mentioned as pleasant and impressive. Respondents with experience 11-15 years, 20% said average-no remarkable achievement and 80% perceived pleasant and impressive in this regard.



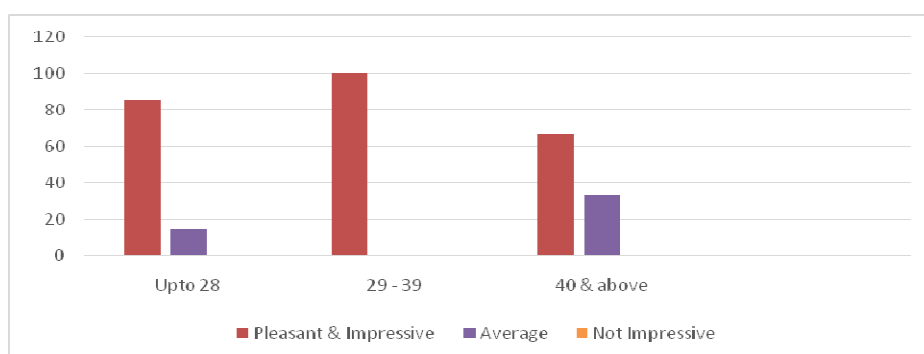
**Figure 21: Post Training Experience About Design Program: Bhairavghar**

Whereas the results of respondents from post-training Bhairavghar had different perception regarding experience about the design programs that all the respondents with age up to 28 years perceived pleasant & impressive. In the second age category 11.1% of the respondents mentioned as average-no remarkable achievement. About 50% of the respondent mentioned as pleasant and impressive with age of 40 & above 25% said average-no remarkable achievement and 25% perceived not impressive in this regard.



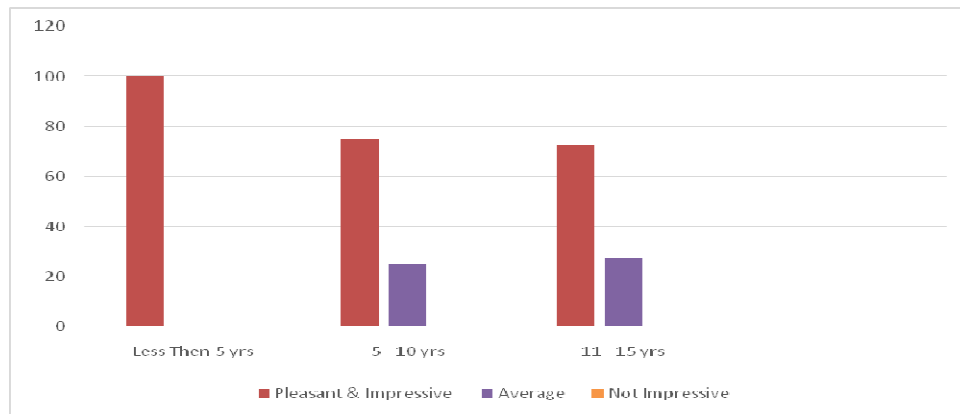
**Figure 22: Post Training Experience About Design Program: Bhairavghar**

The results of respondents' post - training from Bhairavghar printing, with different experience category had different perception regarding experience about the design programs. All the respondents with experience less than 5 years perceived pleasant and impressive. All the respondents with 5-10 years of experience mentioned as pleasant and impressive. About 62.5% of the respondent mentioned as pleasant and impressive with experience 11-15 years 25.0% said average-no remarkable achievement and 12.5% perceived not impressive in this regard.



**Figure 23: Post Training Experience about Design Program: Dabu**

Respondents from Tarapur printing, with different age category had different perception regarding experience about the design programs that about 85.7% of the respondents with age up to 28 years perceived pleasant and impressive and 14.3% mentioned average no remarkable achievement. In the second age category also all the respondents mentioned as average-no remarkable achievement. Respondents with age of 40 & above 33.3% said average-no remarkable achievement and 66.7% perceived not pleasant and impressive in this regard.



**Figure 24: Post Training Experience About Design Program: Dabu**

The results of respondents from Tarapur printing post training, with different experience category had shared their views that all the respondents with experience less than 5 years perceived pleasant and impressive. In the second experience category 25% of the respondents mentioned as average-no remarkable achievement and 75% mentioned pleasant and impressive. Respondents with experience 11-15 years, 27.3% said average-no remarkable achievement and 72.7% perceived not impressive in this regard.

## CONCLUSIONS

They should reevaluate and reassess is enormous. Design interventions need to grapple with the research queries just as much, or maybe more, than they need to seek out meaningful formats for intervention and interaction.

Ashoke Chatterjee raises some important points in this respect: 'Where we today and where are we going with this entire issue--fifty decades later? What have we heard? How can we balance the profits and the losses of the previous fifty decades? These questions require answers. Historically, craft has been what'sector' is now --the creation of lots of everyday utilitarian items for regular ingestion. From the pre-industrial era, this was essentially and always a localized occurrence; communities of people could utilize locally available material and create functional goods in localized layouts, and those were absorbed by local inhabitants. Craft goods have been slowly but markedly jeopardized by mass-produced goods of greater 'worth' (in regard to the cost --functionality equation) produced in distant factories. Dealers began to dominate the regional markets, edging from the historical designer-- maker --dealer communities, making their wisdom and ability, acquired over generations, nearly useless.

The crafts, as well as other services and products, are a casualty of fake made possible by more economical technology which has cut in their markets. It is evident from the study that the artisans of Age group – 25yrs – 40 years, who have inherent the skills and are working in field from 2 to 3 generations had shown their positive approach towards the experimentation, maximum adaptability towards design process in comparison to incident artisans and had given maximum participation.

The study proves that the high percentage of artisans had a positive approach about training programs and they find them helpful to artisans for providing knowledge about latest fashion trends and market. The study reveals that the artisans (Age group – 40 yrs – 50 yrs & above 50 yrs) are rigid in their attitude towards the design orientation program.

## ACKNOWLEDGEMENT

The author is grateful to all the people involved directly or indirectly in providing valuable information and making the research successful.

## REFERENCES

1. Maheshwari sari: WWW REHWASOCIETY.ORG
2. Handloom Cluster >Maheshwar> Google.com
3. www.fashionera.com
4. Sankari, M. S., Preyadharan, R., Rathinakumar, K., & Tamilselvan, A. (2014). A novel method for identification of defects in fabric. *Int. J. Electron. Commun. Eng*, 3, 37-44.
5. www.mpcraft.com
6. www.craftandartisans.com
7. www.baghprint.com
8. Saranya, R., Sasikala, P., & Thazhathukunnel, R. Development of Fragrance Finished Kids Knickers with Bamboo/Cotton Blended Knitted Fabric.
9. www.aiacaonline.org
10. www.craftrevival.com
11. Shailashree, S., Mallikarjun, S. L., & Hadalgi, P. M. (2014). Fabrication and Analysis of Hybrid Dielectric Resonator Antennas for Wideband Application. *International Journal of Electrical and Electronics Engineering Research (IJEER)*, 4(6), 1-8.
12. *Designers meet artisans : a practical guide.*: Craft Revival Trust (New Delhi, India); Artesanías de Colombia S. A.; Unesco.: New Delhi : Craft Revival Trust ; Bogota, Colombia : Artesanías de Colombia S. A. ; Paris : UNESCO, 2005.
13. Farheen, T. I., Devarysi, H., & Jaffar Ali H, A. (2018). Antibacterial Efficacy of Extracellular Silver Nanoparticles Biofabricated from Chromium Reducing Bacteria. *MPACT: International Journal of Research in Humanities, Arts and Literature*, 6(2), 295-308.